

Canadian

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Librarie**S**

newsletter

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INSIDE: BIBLIOGRAPHY & INDEXING IN THE FINE ARTS IN CANADA, 1981

Concordia University Art Index to 19th century Canadian periodicals,
by Kathleen Perry; &, Constructing a thesaurus for computerized
iconographic analysis and retrieval of works of art at the Public
Archives of Canada, by Denis Castonguay.

Announcements...

The Concordia University Art Index to 19th Century Canadian Periodicals

is an author and subject index covering subject areas such as painters, sculptors, draftsmen, printmakers, archeology, architecture, photography and portraiture, to name a few. The project, which began in 1973 as part of Prof. Hardy George's graduate seminar in research methodology, has produced an index to art and art-related articles in 30 19th century Canadian periodicals. The purpose of this index is to make more accessible difficult to locate source material on the early development of art, architecture, art criticism and as well, popular taste. It is hoped that the project will be of value not only for art historians with special interests in the development of Canadian art, but for all scholars of Canadian social and cultural history.

Before discussing the index, I would like to give a short history of the project and what was involved in the various stages. From 1973 to 1976 graduate students began to locate periodicals that contained art and art-related articles. The basic bibliographical sources used were:

Amelio Goggio, A Bibliography of Canadian Culture in Canadian Libraries to 1950

David Arnason, Canadian Literary Periodicals of the 19th Century

André Beaulieu & Jean Hamelin, La presse québécoise des origines à nos jours

The thirty periodicals chosen for the most part were published between 1830 and 1900 (for complete list, see end of text). In the initial stages of the project, publications of the last years of the 18th and the first decades of the 19th centuries were examined but very few articles on art were found before 1830.

Most of the periodicals included are not principally concerned with the arts, but rather politics, science or literature. For example, when

The Bystander (published sporadically between 1880 and 1890) was researched a few but nonetheless important entries on Canadian, English and European arts were found among numerous articles on colonial politics, education and religion. Unfortunately it has not been possible to locate complete files of each periodical title. Exactly what has been indexed is indicated in a short description that precedes the index. At this point I should mention that subject coverage is not limited to Canadian art. It ranges from ancient periods to modern times with the inclusion of articles on all aspects of historical periods of fine arts. Research was carried out in the following libraries:

Salle Gagnon, Bibliothèque de la ville de Montréal
Bibliothèque national du Québec
MacLennan and Rare Book Room Libraries, McGill
Metropolitan Toronto Public Library
Concordia University Library
Bibliothèque, Université de Montréal
Dalhousie University Library
Queens University Library

Thus by 1976, following the advice of professional librarians from Concordia concerning the style and content of the index and standardization of a system of name entries and subject headings, the index came into existence. Approximately 20,000 cards had been produced by 25 graduate students. At this time, the intent was to produce the index in a format similar to an LC union list, that is, simply xeroxing the index cards. The long, arduous task of typing 20,000 began, and 3 graduate students, Janice Seline, Kathryn L. Kollar and Susan Feindel began to check the subject headings and format of the cards in order to introduce a consistent entry. The final preparation of the index cards for duplication, verification of proof and the organizing of explanatory notes and information on individual periodicals included in the index was done by Janice Seline. Some of the journals had to be re-indexed.

In 1978, Prof. George became interested in the idea of using a word processor to produce the index. This idea was investigated and the decision was made that the index would be produced by means of a MICOM word processor. The major advantage of using this type of hardware is that text editing is very easy; changes can be readily made within a single page. The cards which had been filed in the final alphabetical sequence were input. The 20,000 entries are stored on 10 floppy disks. The entire word processing - the inputting and correction - took 230 hours at a cost of approximately \$4600.00. The past year has been spent proofreading and checking the cross references; this has taken much longer than anyone expected. The index has been proofread several times, both in English and French. In the first proofreading the cards were verified against what appeared on the proofs. The numerical section of the bibliographic citation was the most difficult. Each time one proofreader would finish, the proofs went back to the word processor operator to input the corrections and then the proofs would be returned and the second proofreader would begin.

We are presently at the stage where the final corrections are being made; afterwards, the proofs will be reduced to an 8 x 11" page and printed, then bound. The final product will be approximately 300 pages. The index will then be ready for distribution. We expect that everything will be finished by September 1, 1981.

The index lists within a single alphabetical sequence names of artists, art societies, critics and collectors and broad subject headings. Cross references have been added under one of more subject headings when the content of an illustration or article cannot be appropriately classified under one subject. Subject headings fall into several broad categories: that is, general subjects that pertain to art and architecture, for example,

art education, cartoons and caricatures, exhibitions, photography and others. Originally these subject headings were based on Art Index, however, subject headings outside the area of art and architecture have been included when necessary to describe the subjects of illustrations. Two examples of these added subject headings are industry and disaster (two popular 19th century subjects). The subject headings were, on the whole, developed from the researched material and therefore, the list of subject headings used is not considered fixed or standardized. As research continues in this area, the list of subject headings will be enlarged and revised according to any new demands presented by the material.

A distinction has been made between process and form or product, that is, painting versus paintings, lithography versus lithographs. The singular form such as painting or drawing pertains to the process of production of a work of art. Therefore, if an article or illustration is about the techniques of painting, it is the process. Conversely, if an article or illustration is about a collection of paintings, it is the product or form, hence the correct subject heading would be paintings rather than painting.

General subject headings can be subdivided geographically, that is, ART—FRANCE. They can also be described in inverted form, that is, ARTISTS, FRENCH. Please note that there is a semantic difference between place and nationality. ARTISTS, FRENCH means French artists, whether working at home or abroad. Whereas ARTISTS—FRANCE means artists working in France, whether they are French or not.

Names of authors and artists are included in the index as subject headings. Artists, architects, illustrators, and critics mentioned in articles are indexed. The punctuation following a name indicates two

different things. A slash following an artist's name indicates a mention or a work by the artist or in an article.

O'BRIEN, LUCIUS RICHARD/A
 TRIBUTARY OF THE ST. MAURICE
 Royal Canadian Academy
 Exhibition. Mahlstick.
 Week II,no25:390-391 My 21
 1885

Reviews of books, which in most cases are simply a note or a paragraph, are indexed under reviews and author/title of the thing reviewed and indicated by slash following the author's name.

RUSKIN, JOHN/MODERN PAINTERS
 Literary Gossip. Week I
 nol0:158 F 7 1884
 The Association of Canadian
 Etchers. D.W. Week II,
 nol:279 Ap 2 1885

Names followed by a period indicate a work about a person named, or an event in which he participated.

MACKENZIE, WILLIAM LYON.
 PORTRAIT
 William Lyon Mackenzie
 il only Dom Illus
 I,no5:297 Je 1892

BRUENECH, GEORGE. EXHIBITION,
 1893
 Art & artists. Tor Sat N
 6,no24:14 My 6 1893

VAN HORNE, WILLIAM. COLLECTION
 Points. Acis. Dom Illus
 1:115 Ag 1888

Buildings are indexed by name and cross referenced by city and type of building.

VILLA MARIA CONVENT, MONTREAL
 A famous Canadian convent.
 J.E. Drummond. il Dom
 Illus II,no6:416 Ag-s 1893
 Concert room, Villa Maria
 Convent. il only Dom
 Illus II,no6:416 Ag-s 1893

MONTREAL

see also VILLA MARIA
CONVENT, MONTREAL

CONVENTS--MONTREAL

see GREY NUNNERY, MONTREAL
see COUVENT DES SOEURS
GRISES, MONTREAL
see VILLA MARIA CONVENT,
MONTREAL

Illustrations depicting a specific place are indexed by the name of the place.

KAKABEKA FALLS, KAMISTIQUIA
RIVER, ONT.

Les chutes Kakabeka, sur la
rivière Kamistiquia. ill
only Op Pub
II,no41:494-495 O 12 1871
Kakapeka Falls. il only
Dom Illus I,no7:453 ag
1892

Odd spellings occurred frequently in the 19th century; they have been standardized and corrected in subject headings but have been retained for the entry.

Illustrations are indexed by artist, medium and subject. In the case of a known artist, the full entry is indexed under the artist's name and cross referenced by medium.

COWELL, G.H. SYDNEY

The debutante--sisterly
advice. il only Tor Sat
N 2,no 28:1 Je 8 1889

ILLUSTRATION

see also COWELL, G.H. SYDNEY

If the artist is unknown, the full entry is indexed under the medium (wood engraving) and subject (Riel).

RIEL, LOUIS

Saint-Boniface, Manitoba -
funerailles Riel. Il
only Mde Ille 2,no86:265
D 26 1885

WOOD ENGRAVING

Saint-Boniface, Manitoba -
 funeraillles Riel. il
 only Mde Ille 2,no86:265
 D 26 1885

The subject heading is usually the name of the person(s) or place(s) depicted.

Similarly in the earlier example shown of a portrait of William Lyon McKenzie that is indexed by the subject, here is the corresponding medium entry under wood engraving.

WOOD ENGRAVINGS (con't)

William Lyon Mackenzie. il
 only Dom Illus I,no5:297
 Je 1892

Illustrations often pose a complicated problem. They may have several creators and prior forms. For example, a lithograph by an unknown Canadian artist after a photograph by Topley of Edgar Dewdney. In this case, the illustration is indexed under:

LITHOGRAPHS, CANADIAN

The Hon. Edgar Dewdney,
 Lieut.-Governor of the
 North-West Territories,
 from a photograph by Topley
 il only Ill War News I,no10:76
 je 6 1885

TOPLEY

The full entry as above

PHOTOGRAPHY

see TOPLEY

and cross referenced by the secondary medium (photography). In this case there is also an entry under PORTRAIT. DEWDNEY.

Photographs of landscapes, portrait and genre scenes are indexed under the name of the photographer and under the name of the building, place of person depicted.

BANFF, ALTA.

Cascade Mountain, from Upper
Hot Springs, Banff. Wm.
Notman and Son. il only
Dom Illus 7,nol68:277 S 19
1891

NOTMAN AND SON

Cascade Mountain, from Upper
Hot Springs, Banff. Wm.
Notman and Son. il only
Dom Illus 7,nol68:277 S 19
1891

Advertisements are indexed by three separate subject headings: first under the specific product or person advertised, secondly, cross referenced under advertisements, and thirdly under the general heading of the thing or person advertised.

The bibliographic citation or reference section of the index entry is based on format used by Art Index. The sample entry included illustrates the order and meaning of the various abbreviations.

SAMPLE ENTRY

DOMESTIC ARCHITECTURE--CANADA (Subject heading)

A log cabin in the Rocky

Mountains. J. Radford
(1) (2)
il only Can Mag of Pol
(3) (4)
II,no5:402 Mr 1894
(5) (6) (7) (8)

- (1) Title of article or illustration, titles may be given in part or in full. Variations include the following:
 - articles without titles are entered by "article"
 - illustrations without titles are entered "il only"
- (2) Author or artist includes names, pseudonyms and initials. Odd spellings have been retained in the bibliographic reference but have been corrected in the subject headings.
- (3) il indicates that the item is an illustrated article.
il only indicates that the item is an illustration.
a blank indicates that it is an article without illustration.
- (4) Name of periodical - abbreviations for periodical titles and a short description of the nature of the periodical as well as years and issues indexed is included at the beginning of the index.
- (5) Volume number of periodical

- (6) Issue number of periodical
- (7) Page number
- (8) Date and month of publication, followed by year.

In conclusion, I would like to say that The Concordia University Art Index to 19th Century Periodicals while far from perfect, will be a useful reference tool. Several people including curators and professors from the National Gallery, Ottawa and the Montreal Museum of Fine Arts and Concordia have encouraged the publication to continue even when seemingly large problems arose. The price is \$14.50 and brochures are available from the following address:

Concordia University Art Index
 Concordia University
 Faculty of Fine Arts
 1395 Dorchester Blvd. West
 Montreal, Quebec H3G 2M5

Kathleen Perry
 Asst. Librarian
 Slide Library
 Concordia University.

Editor's note: Kathleen reports that the new publication date will be October 13. She wants to reassure those who have already placed orders that they will receive their copies as soon as possible. She says that there are tentative plans to produce a supplement which will index additional 19th century periodicals, especially those available on microforms.

IFLA Conference in Montreal, August 23 to 28, 1982

August 26 will be a free day, and excursions to Ottawa, Montreal, and Quebec City are being organized. If you are interested in visiting the National Gallery in Ottawa or the other cities, please contact chairperson Daphne Dufresne as soon as possible. Her address:

Bibliothèque des arts, UQAM
 C.P. 8889, succ. A
 Montreal H3C 3P3, Quebec
 Phone (514) 282 3160

Vocabulary Control in Iconography at the Public Archives of Canada

INTRODUCTION

Visual records form an essential part of the collections assembled since 1872 by the Public Archives of Canada in accordance with its mandate to document and illustrate all aspects of Canadian life and experience. With concentrations of water-colours by British military topographers and fine 18th and 19th Century original prints, the Division's collection is estimated at 100,000 works of art.

It can be safely stated that with its extensive collection of documentary art, the Picture Division contains the country's most comprehensive accumulation of early Canadian iconography and represents an encyclopedia of pictorial knowledge relating to the origins of Canada. Because of the unique reference value of this picture material, most users of the collection are historically motivated rather than aesthetically motivated. Search requests which serve to illustrate the subject orientation of our clientele, include: architecture, history, landscapes, personalities, costume, daily life scenes, furniture, insignia, warfare, zoology, etc.

GENERAL INVENTORY PROGRAMME

Having anticipated the great benefits that could be derived from automatic data processing techniques and the inevitability of implementation of such systems, the Picture Division of the Public Archives of Canada embarked in

1975 in the development of a global museological method that will allow for the complete machine-readable description of art works. This method which incorporates in its design the potentialities of interactive computer technology comprises four major elements of investigation:

1. Artist data
2. Work of art data
3. Art work reproductions
4. Documentation files

The 1975-80 period has been spent developing the first two elements. Specifically, this concerned the formulation of documentation standards for the cataloguing of archival, historical, artist, physical and iconographic data relating to art materials.

The eighty data elements that have been retained by the Picture Division constitute a global field structure capable of accommodating all the elements of control necessary for our operations. These data elements have been carefully defined in their scope and meaning and spell out standardized methods and procedures for recording information. This careful formulation of documentation standards will provide for precise, consistent and dependable information. It is our firm conviction that the successful interface with the computer and the quality of the information retrieval process are dependent upon these standards. Data elements 1-68 pertain to descriptive cataloguing. Data elements 69-80 relate to subject classification.

It is expected that in late 1981, following the successful completion of the thesaurus, these standards and their inherent hypotheses will be tested by pilot implementation using the technology of the National Inventory Programme and its network of 150 participating museums and 71 terminals from coast to coast. The results of these tests will serve to verify our assumptions and lead to the refinement of our methodology.

The 1980-83 period will see the investigation of the two remaining elements. Negotiations are being conducted that will ensure testing with the videodisk and bilateral television technologies. Furthermore, this experimentation will involve a working group in Canadian Iconography which was created at our 1979 Conference on Computerized Inventory Standards for Works of Art.

In his practical and informative textbook Indexing Languages and Thesauri: Construction and Maintenance, Professor Soergel mentions the basic points of 'Structure', 'Presentation' and 'Construction'. At this point, I would like to address these three topics as they apply to the Picture Division's Thesaurus project. However, before doing that, allow me to give you the definition and the functions of a thesaurus: A thesaurus (according to the American National Standards Institute) is a list of terms showing synonymous, hierarchical and other relationships and dependencies, the function of which is to provide a standard vocabulary for information retrieval systems in a subject field. Disciplines in the natural and

social sciences, such as psychology (Psychology Abstracts) and medicine (Medlars), have long benefited from standardized thesauri for use in accessing the literature of their fields. Vocabulary control contributes to both cataloguing/indexing and searching consistency. Controlled terms prevent the scattering of related subject matter, reduce ambiguities among terms, and provide structure to retrieve either on a narrow topic or on a broad subject.

THESAURUS STRUCTURE

The Picture Division thesaurus is a structured vocabulary of terms using a three-level specificity arrangement (e.g. ARCHITECTURE & ENGINEERING : RELIGIOUS ARCHITECTURE : CHURCHES). The three levels of terminology consist of (1) a controlled list of broad classification categories (2) a controlled list of classification sub-categories (3) an open-ended expandable list of indexing terms. While there is not one accepted view as to the precise nature and number of the fundamental divisions of visual reality, the Paris Conference "Les techniques de l'ordinateur au service de la classification iconographique" spoke of the existence of six basic areas of visual reality, distinctive in kind. The six hierarchical summits proposed at this Conference were: ARTIFACTS, HUMAN LIFE, ANIMAL LIFE, BOTANICAL LIFE, HUMAN ACTIVITIES and NATURAL PHENOMENA. The Picture Division has supplemented this list with the inclusion of four other categories which it deems to be equally fundamental. The addition of COSTUME, INSIGNIA, ARCHITECTURE and TRANSPORTATION was warranted by administrative reasons (We have Costume and Heraldry Sections) and by the Picture Division's research clientele.

The second level of terms - the classification sub-categories - are carefully defined subdivisions of the broad classification categories. These classification sub-categories are suggested to us by an outside institution such as the Royal Architectural Institute of Canada. The Canadian Inventory of Historic Buildings, The Royal Canadian Geographical Society and serve to sort the third level terms into homogeneous, mutually exclusive, logical sub-categories, each derived from the hierarchical summit by a single characteristic of division. The sum of these sub-categories is expected to cover the whole field and accommodate any visual reality.

The third level consists of the specific indexing terms. The terms that comprise this third level are the result of four major investigations:

- (1) An examination of the Picture Division's Collection with respect to the iconography it contains;
- (2) A recording of the indexing terminology currently being used in the six major depositaries of Canadian Iconography;
- (3) A compilation of all the research requests registered in the Picture Division's logbooks since 1932;
- (4) A collation of the terms in various historical, tourist and educational books being used to describe Canada's National Heritage.

These investigations which resulted in the retention of 15,000 terms informed us on what constitute conceptual realities of Canadian interest. Realities such as Red River Carts, Assomption Sashes, Coureurs de Bois, York Boats, St.Jean-Baptiste Processions, were thus revealed to be of great heritage value (because of their citational evidence) and became legitimate third level indexing terms. Furthermore the 15,000 terms were analysed for their frequency of occurrence and those statistically important merited inclusion in the thesaurus.

THESAURUS PRESENTATION

Our thesaurus conforms to the guidelines enunciated in the American National Standards Institute Z39 Report on Thesaurus Structure, Construction and Use. This is to say that the special format and reference structure common to thesauri - whereby terms are accompanied by cross references to broader, narrower and related terms - have been adopted. ANSI rules pertaining to such topics as term form, term definition, cross references, alphabetical sequencing, hierarchical display, homograph treatment are adhered to as much as possible. An alphabetical section is completed by a classified section intended to make subject scanning easier. A notation in the alphabetical section locates the term in the classified schedules. The alphabetical and classified sections are complementary. The alphabetical section shows relationships which cannot be easily displayed in the schedules. The classified section gives an overall view of the structure of the category with a convenient synoptic arrangement.

THESAURUS CONSTRUCTION

The indexing vocabulary construction process is built around the fundamental methodological premise of moderate term specificity. A thesaurus containing numerous specific terms rapidly becomes expensive to compile, maintain and operate. The use of a specific vocabulary also calls for greater knowledge of the terms, their meanings and their relationships. This prerequisite specialized multidisciplinary knowledge on the part of the indexer can make the indexing operation complex, time-consuming and vulnerable to outside views and opinions of people questioning, often with justification, the validity of the indexer's iconographical analyses and interpretations. If the information is not precise and reliable, the entire system will become suspect by the other users and contributors and its usefulness will be greatly diminished. To reduce effort, expense and vulnerability to specialized criticism, the Picture Division has decided to drop specificity to a minimal level.

In a conventional retrieval situation, indexing represents the link between physical location and record content. If indexing is good and specific enough, little effort will be required because the mapping from content to location is good. Data processing and especially up-coming associative processing techniques do not need such exact mapping since searching of auxiliary fields can be done simultaneously. Therefore, a coarser indexing is sufficient and the degree of semantic exactness previously needed can be relaxed.

This means concretely that the computer allows for a shift from semantic specification to non-semantic specification. The availability of on-line post-coordination whereby many search parameters can be simultaneously defined (e.g. subject, geography, form, time, medium, etc.) permits the creation of manageable sub-sets of information and introduce a degree of precision adequate to the requirements of the average researcher.

To help build an indexing vocabulary of moderate semantic specificity (or compressed vocabulary), attention must be given to the confounding of synonyms and quasi-synonyms and to the selection of generic terms which can summarize the underlying concept that they represent. A tool such as C. Ogden's Basic English Dictionary becomes essential in this exercise as it conveniently defines 40,000 meanings using only 850 basic words.

CONCLUSION

To transfer the manual subject heading approach to expensive computer systems is merely using computers to embalm the constraints that were imposed on library systems back before typewriters came into use. The Picture Division's vocabulary structure will incorporate in its design the potentialities represented by on-line interactive computer technology. Our understanding of this technology suggests that a compressed and simple vocabulary structure can be effective and adequate.

Furthermore, given staff limitations and present economic constraints, it is our contention that this endexing philosophy represents the only hope of providing intellectual control over large masses of visual documentation in realistic timeframes.

The word "thesaurus" derives from a Greek word meaning "treasure". As applied to a conventional dictionary of synonyms and antonyms, such as Roget's, it is most apt; such a thesaurus is indeed a treasure displaying the riches, the fullness and diversity of the language. The kind of thesaurus that has evolved in the last decade is not a treasure so much as a key to one. The riches here lie in a collection of precious early Canadian iconographical documentation and the thesaurus is a necessary means for the exploitation of these riches.

Denis Castonguay

Directory of Canadian Museums/Répertoire des musées canadiens

The 1981 edition of this directory is now available. The cost to members is \$20.00 and to nonmembers \$30.00. Write to:

CMA Book Sales
Capital Library Wholesale
1427 Ogilvie Road
Ottawa, Ontario

The October 1981 Museogramme explains on page 2 why Capital Library Wholesale is handling the CMA book sale programme.

CARLIS

BIBLIOGRAPHY AND INDEXING IN THE FINE ARTS IN CANADA

A Panel Discussion at the Canadian Library Association Conference, Hamilton, Ont.
Friday, June 12, 1981, 2-5 pm., McMaster University, Chester New Hall, Rm. 106

SPEAKERS:

Denis Castonguay: Constructing a thesaurus for computerized iconographic analysis and retrieval of works of art at the Public Archives of Canada

Elizabeth Hulse: Dictionary of the book trades in 19th century Toronto

Kathleen Perry: The Concordia University art index to 19th century Canadian periodicals

Michael Pantazzi: Index to Canadian art exhibition Catalogues to 1914

Andrea Retfalvi: "The Year's Exhibitions in Canada" in RACAR, and The Canadian Illustrated News (Montreal) 1869-1883; index to illustrations

Close to 30 registrants gathered for the afternoon session on bibliography and indexing in the fine arts in Canada. Four speakers discussed the bibliographic projects in which they are involved (due to a misunderstanding the fifth speaker delivered his paper to the annual general meeting the next day!). Three of the projects are concerned with specific recommendations in the National Library's survey of Fine Arts Library Resources in Canada in that provide bibliographic access to art exhibition catalogues and to articles about art in Canadian periodicals. The session was designed to give inspiration and advice to others working on, or contemplating similar projects. The text of the papers by Denis Castonguay and Kathleen Perry is printed in this issue of the CARLIS Newsletter and others will be printed in a future issue.

Mary F. Williamson, Moderator

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Please send contributions for future issues of the newsletter to the editor:

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